

THE MID-MONTHLY MUSICAL JOURNAL.

# THE CREMONA

With which is incorporated

## 'THE VIOLINIST,' A Record of the String World.

*Edited by J. Nicholson-Smith.*

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Vol. I, No. 9.

August 17th, 1907.

PRICE TWOPENCE.

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### Ourselves and Editorial.

IN our last issue we gave a reproduction in two colours of a concert poster, designed by F. Taylor, the London artist, and printed in the United States. The original was over ten feet long, and we thought well worth recording, besides being of interest to many of our readers who may not have had the opportunity of seeing it. At the same time the idea may be of use to artists here. Mr. Macmillan, after a tour through the country in October, is returning to the States for his second American tour from November to March, but we hope to see him again next spring.

Another of Mr. Heron Allen's articles appears in this issue, and through his courtesy Miss Olga Racster, the able writer of 'Chats on Violins' and 'Chats on Violoncello,' will edit a series of letters of violinists from his world-famed and valuable collection.

We are making a special feature in this issue of reviews to be read at leisure during the holidays—music especially suitable for the coming musical year, and books of interest to be taken up on our journey to the sea and country, or during the winter evenings to come.

We give the first of what we hope will be a series of articles on 'British Composers,' which, we think, will interest our readers. Some little time back some very forcible criticism came from the States, the authorities there asserting that the time had come when the land from which emanated some of the master minds of the past had lost its leadership, and that now with Elgar as a great

master, Britain had thrown off her lethargy, and taken the foremost place, the headship from other lands unto herself.



### British Composers' Works at Queen's Hall.

THE programme of the coming Queen's Hall promenade concerts includes some novelties, and Mr. Wood has not overlooked the work of British composers.

These include one lady—Miss Ethel Barns, a violinist, who will play the solo instrument in her own 'Concertstück' for violin and orchestra. Sir Edward Elgar's new 'Pomp and Circumstance' marches (Nos. 3 and 4) will be heard for the first time.

Mr. Hamilton Harty, Mr. Cyril Scott, and Mr. Granville Bantock are also producing new works, and other native composers are: Frederic Austin, F. C. Barker, Havergal Brian (2), Frank H. Bridge, Garnet Wolseley Cox, H. Walford Davies, Arthur Hinton, Edward Isaacs, Marshall Hall, Roger Quilter, Felix H. White.

In all, thirty-one new compositions will be produced, and eighteen of these are by British composers. Native artists also are numerous among the vocalists and instrumentalists engaged.

Foreign composers represented by novelties include Max Reger, Sibelius, Liszt, Pezel (suite of three trombones and two trumpets, dated 1685), Goldmark, Glazounoff, d'Indy, and others.



## Joseph Holbrooke.

By ALAIN NICHOLSON.

**A**N English composer, and one whom we should well be proud of; but why is it that the community at large are sceptical of anything that emanates from themselves? Do they think that God gives genius on set lines to set nations? If so, why has not music remained paramount with the Greeks? Why the rise of the Teuton composers? Why any exceptions?

Joseph Holbrooke is not a coming man, he is a man who has attained; not thirty years of age as yet, but still, he has reached the goal, taken the step from hopefulness to certainty, and now his future stretches wide before him, and we wait with hope writ large to see our faith in him further fulfilled. A man with a keen sense of humour, but above all spiritual. One has only to look at our illustration to realize this and comprehend in what lies, at least, some of his power—intellectual, thoughtful, and strong of purpose we get for answer, an answer true of the man.

Born in Surrey, one of our most beautiful counties, at Croydon, in the year 1878, he came to the front in 1900 at the age of 22, when the late Sir August Manns conducted 'The Raven' poem for the orchestra. Next followed 'The Viking,' again orchestral. Mr. G. Bantock at New Brighton accepted it, and Antwerp insisted and applauded. Finally, Mr. Henry J. Wood, of Queen's Hall, produced the work re-scored and re-written by the composer. The same conductor had produced his variations on 'Three Blind Mice,' which had brought the composer's name to fame. Bournemouth, Harrogate and Leeds (twice) acknowledging his genius, with the inevitable result that he attained the honour of the Leeds Festival Commission in 1894, 'Queen Mab' being the outcome. The Leeds Choral Union produced 'Byron,' his sixth poem that year, Mr. Holbrooke himself conducting. The success was instantaneous.

Holbrooke's music is *difficile*, but it is not rendered undesirable by this, nor is its free beauty destroyed by its intricacy. There is no effort, no labouring after effect, it all flows naturally, hence its beauty. He believes in his own land and her own sons, that they not only can be, but are equal to anything that other climes can give us. Latterly he has given much of his time to songs and vocal scores, and his chamber concerts, which have now reached their fifth year, obtained a large following, and are justly known for British composers' works being their entire *raison d'être*. The names of men whose works he

has produced, and of whom we should hear much more in the future, are—Frederick Kessler, Ernest Austin, Roger Ascham, Donald Ferguson, Julius Harrison, Norman Wilks, etc.

Among his other works we may note the following, and where performed:—

Poem No. 7, for piano and orchestra, Ulalume poem No. 4 (Queen's Hall symphony concerts). Second set of variations on 'The Girl I left behind me' (Belgian Festival, Ostend Orchestra, the only English composer). Scena, 'Marino Faliero,' sung by Mr. Andrew Black (Bristol Festival). New set of Bohemian songs, sung by Mr. Andrew Black (Norwich Festival). Two sets of new songs (Charles Phillips' concerts). The ballad of 'Annabel Lee' (Philharmonic concert), and others.

Last year the Hereford Festival included a new suite for orchestra, 'Childhood.'

The Birmingham Festival also secured the first performance of 'The Bells,' for eight-part chorus and orchestra, a work of which much will be heard, and which will take first place.

Now he is engaged upon an opera. The story by B. W. Findon, which will find the composer tragic or spiritual, as the theme may require. The opera is entitled 'Varenka,' and we hope may be given very soon at Covent Garden, or by the Chas. Manner's Company. Recently, Mr. Holbrooke has been given a commission for a new poem by one of our strongest poets, and his extraordinary sympathy with Edgar Poe's work has resulted in a final work, entitled 'Hommage à Poe,' for soli, chorus and orchestra.

One of the most cheering signs we notice of Mr. Holbrooke is his indefatigable industry, despite the violent criticisms he is the recipient of in his large conceptions. His 'Musical Impressions' have been much read in a musical contemporary upon many effete things in our musical life.



## The Art of the Month.

On July the 9th, at Queen's Hall, before a large audience, Francis Macmillen gave his farewell recital for the season, assisted by Amy Maynard as vocalist, whose rendering of Tschaiakowky's 'Too Late' was exceedingly good. Ella Správka was soloist at the piano, and Richard Hayeman interpreted as accompanist. We think that the virtuoso gave of his best, perhaps because many of his compatriots were present, or that he and his audience had learned to appreciate the light-composers' works being their entire *raison d'être*. We think that the pioneer, or may we have it was because he felt leaving the





JOSEPH HOLBROOKE.



Miss HILDA BARNES.

capital of the old country and its many associations? Whatever the cause, it is certain, he excelled himself. His programme included Vitali's 'Ciàcona,' Paganini's Concerto in D minor, Ernest Blake's fine 'The Vision of an Ideal' from symphony 'Alastor' varacini, Blake's Minuet, Mozart's Rondo in G minor, and Paganini's Caprice in A minor.

Mr. Arnold Trowell, the New Zealand 'cellist, gave his second recital at the Bechstein Hall, on July 10th. He upheld the reputation he gained on his first appearance in this country. His playing is pure, broad and sympathetic, combined with fluent execution. Saint-Saëns' Concerto in A minor was followed by Boccherini's melodious Sonata in A major. Besides some solos of Schubert, Davidoff, Popper and others, an interesting little composition from this artist's pen, entitled 'Elégie,' was also heard, while the concert concluded with an energetic interpretation of Paganini's Fantasia for the violin (arranged for the 'cello by the concert-giver), which was well received by the audience. Miss Mabel Rutland proved herself an able accompanist.

The eighth concert of the Royal College of Music, under the scheme of the Patron's Fund—the gift of Mr. S. Ernest Palmer to aid the cause of British music and the young British performer—was given on July 11th at the Queen's Hall. The programme was devoted to new orchestral works, with the addition of the 4th Beethoven pianoforte Concerto. The best work produced was a symphonic scherzo by Mr. Montague Phillips. The young composer has an idea of conducting, and the fine interpretation of his work by the London Symphony Orchestra gained approval. Mr. Phillips, a student of the Royal Academy, should certainly become a useful musician. Mr. George Dyson's orchestral suite 'Siena'—descriptive of a race which is run in the Italian city on the Feast of the Annunciation—was good, and shows a gift for picturesque writing.

On June 19th, at the Steinway Hall, an attractive programme was provided by the well-known tenor, Mr. Basil Marlo. The concert opened with the third of Greig's violin sonatas, admirably performed by Mr. A. Cazabon and Mr. German Reed. We were glad to note an increased breadth of tone in Mr. Cazabon's performance since we last heard him. Mr. Marlo then followed with four charming songs, of which 'L'heure exquise,' by Hahn, was quite a perfect miniature, Mr. Marlo accompanying himself with great taste and effect, and this fact alone gave the concert a distinction and artistic *ensemble*, which is too often conspicuously

absent. Miss Hulme then sung some beautiful Italian arias with effect. An expected, yet unexpected treat was afforded by Mr. Marlo's own compositions—which are as yet unpublished—the 'Spring Song' being piquante and musicianly, and had to be repeated. Mr. Cazabon then introduced two pieces by Gabriel Fervan, which were performed for the first time. These proved very acceptable additions to the fiddler's repertoire. The concert-giver concluded the programme with a trio of songs by Roger Quilter, 'O, Mistress Mine,' by Spross, 'Jean,' and a song from Gounod's 'Biondina.' Mr. Marlo's pleasing voice was heard to great effect in the last, which was accordingly encores. A word of praise must be bestowed on the pretty programme. We shall hope to give a portrait of Mr. Marlo in our next issue with a biographical sketch.

## ‘The Violinist.’

### Miss Hilda Barnes.

MISS HILDA BARNES, whose portrait we give this month, is one of our most brilliant violinists. She is a Londoner, having been born in Kensington, and has received the whole of her musical training in England. She gained the Wersely Scholarship at the Royal Academy of Music, and has studied under the distinguished master whose name the scholarship bears. At the Academy she has taken many medals, the Rube prize for *ensemble* playing, and certificates for violin playing and sight reading, these being the highest awards of the Academy.

Miss Barnes's *repertoire* is a large one, and, as will be seen by the programme—printed below—of her latest recital at Bechstein Hall, ranges over many styles. Her playing is marked by great power of expression, freedom of bowing, purity of intonation and much charm. Her technical attainments are very high—she is equally at home in legato playing and in passages calling for rapid execution, the difficulties of which she surmounts with the greatest ease. In fact, she shows herself, in all she undertakes, to possess the refined and artistic temperament of the true musician.

#### PROGRAMME.

CONCERTO in E minor	...	Mendelssohn
CONCERTO in D minor for Two Violins	...	Bach
(2nd and 3rd movements).		
MAZUREK	...	Dvořák
BENEDICTUS	...	Mackenzie
MELODIE	...	Tchaikovsky
LA RONDE DES LUTINS	...	Bazzini

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**All copy, advertisements, notices or alterations must reach us not later than the 9th of each month.**

## Eduard Remenyi.\*

By E. HERON ALLEN.

EDUARD REMENYI, born at Hewes, Hungary, in 1830; died at San Francisco, California, May 15th, 1898. The life of this incomparable player of Hungarian music was one of travel and adventure. Endowed with a restless disposition, which was for ever rebelling against monotony, his attractive personality and brilliant genius enabled him to indulge his roaming propensities to an extent permitted to few artists. His father's name was Hoffmann, but either from whim or policy, the son rejected the homely patronymic, and gained his world-wide reputation under a professional *alias*. At the age of twelve, Remenyi became a pupil of Joseph Böhm at the Vienna Conservatoire, where he remained till the age of fifteen. Three years later—in 1848—patriotic enthusiasm led him to fight for his country against Austria. He served under Kossuth and Klapka and became adjutant to General Görgi. When, a year later, the failure of the national cause compelled Remenyi to become a wanderer over the world, he found welcome in America. His youth, his talent, and his romantic position as a political refugee, gained him many friends in New York, and he made several successful appearances as a violinist. The spring of 1853 found Remenyi at Hamburg, in Germany. It was here that chance brought him into contact with Johannes Brahms in the following manner. Owing to his accompanist falling ill

at the last moment, Remenyi was compelled to seek a substitute for the soirée at which he was engaged to play. The proprietor of a local music shop sent him Johannes Brahms, then a lad of sixteen, who was earning a meagre livelihood by teaching. The two artists became so interested in one another that they sat up all night playing, and chatting, utterly oblivious of their evening engagement. This negligence resulted in disaster as far as Hamburg was concerned so the couple threw in their lot together and set out for Hanover giving concerts on the way. Arrived there, they made the acquaintance of Joachim who arranged for them to be heard at the Court, and proceeding to Altenburg they received similar kindness from Liszt, who welcomed them and offered them a home. In spite of Remenyi's enthusiasm on Brahms's behalf the violinist was always the principal attraction during their travels, and not until Remenyi and Brahms parted in Switzerland at the close of their tour, never to meet again, did the genius of Remenyi's companion receive its due homage at the hands of Schumann. In 1854, Remenyi was heard in London, and for a short period figured as a member of Queen Victoria's private band. In 1855 he was again in America, but with the amnesty of 1860 he returned to his native land where the Emperor of Austria appointed him Solo Violinist to his Court. After a brief space spent in retirement on his own country estate in Hungary, his roaming spirit re-asserted itself, and in 1865 he again began to travel. After visiting Paris, where his playing created a furore, both at the Padeloup Concerts and in private *salons*, he made a triumphant tour in Germany, Holland, and Belgium. Returning to Paris in 1875, he settled there temporarily. In the summer of 1877 he visited London and made a sensation in private circles, but as the season was nearly ended his only public appearance was at Mapleson's Benefit Concert at the Crystal Palace, when he played his own arrangement of themes from the 'Huguenots.' The following year Remenyi was one of the attractions at the Covent Garden Promenade Concerts promoted by Messrs. Gatti, and in the autumn of the same year he returned to America. On the 11th of November, 1878, he started on his first extended tour of the United States, Canada, and Mexico, and in 1887 began his great concert tour round the world, visiting remote places where no violinist of his ability had been before. Remenyi met with many strange adventures. In New Zealand the Maoris were insistent for encores, and he was compelled to play more than double the number of pieces announced.

\* This article was prepared for insertion in 'Grove's Dictionary of Music.'



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At Durban he took the populace and press by storm, and when he was shipwrecked off the coast of Madagascar and reported to be drowned, he enjoyed the experience of reading his own eulogistic obituary notices which appeared in newspapers throughout the world. Remenyi visited London again in 1891, when he was heard in many private houses notably at Colonel North's. His last appearance in the metropolis was in 1893. Returning to New York, Remenyi settled at No. 73, West Eighty-fifth Street, but owing to failing health he began to play less frequently in public. In 1896, he was compelled for the first time in thirty years to cancel all engagements and rest. His death was the ideal apotheosis of a great artist. On the 15th May, 1898, he was induced to play at the Orpheus Theatre, San Francisco, where the entertainment was of a 'vaudeville' character. Remenyi was in his best vein, and played the favourite 'Old Glory' with his accustomed measure of fluent inspiration. The audience rose from their seats with excitement, and when the veteran violinist came forward to play Delibes' 'Pizzicato' for an encore, the wild applause continued unchecked. He plucked the first few dainty *pizzicati* then leaned forward as if to speak to one of the musicians in the orchestra. An infinitesimal pause ensued, and then he fell forward on his face, dead. He left a widow, and one son and one daughter, who then resided in New York. The body was taken to New York, and the Hungarian societies combined to accord him a public funeral. As an artist, Remenyi's chief attraction was the wild national element which shone through everything he played. His strong sense of rhythm combined with a temperament half eastern and half savage gave his interpretation an accent, which has been surpassed by few virtuosi. In works like Beethoven's Concerto or Bach's 'Chaconne' Remenyi is held to have lacked dignity, though his brilliant technical abilities compensated for it to a great degree, but in Joachim's 'Hungarian Concerto,' Ernst's compositions, or Schubert's 'Divertissement Hongroise,' which he himself transcribed, his bright penetrating tone, and sensational methods never failed to produce an overwhelming effect upon his hearers. Liszt has paid a tribute to this artist's powers in his book entitled 'The Gipsies and their Music in Hungary,' published in Paris. As a man, Remenyi was large-hearted, cultured, original, and full of droll stories concerning his experiences. In the course of his travels he gathered together something like fifty violins chiefly in South Africa. These he said had formerly belonged to the Huguenots, who, after the revocation of the

'Edict of Nantes,' proceeded to Holland and were then banished to South Africa by the Dutch Government. Remenyi's compositions were few and unimportant. He wrote a concerto for violin and orchestra. Most of his arrangements of Hungarian airs and the compositions of Field, Chopin, Bach, Rameau, and Mozart, are collected in a volume entitled 'Nouvelle Ecole de Violin,' and published in Paris.

Labee: 'Famous Violinists'; Clarke: 'Fiddlers, Ancient and Modern'; Hawies: 'Old Violins.' 'Scribners's Magazine' Vol. XVIII, May 1879: 'The Musical Times' June 1st, 1898, November 1st, 1887; 'The Times' June 1st, 1898: 'New York Herald' and 'San Francisco Chronicle,' May 16th, 1898.



## Peace.

Peace! give us peace! O Lord, we pray,  
Life is so strenuous, and so bare;  
We need Thy constant, tender care,  
To keep us in the way.

Peace! give us peace! the way is long,  
The storm clouds lour above our head,  
And all our youth's bright hopes have fled,  
And hushed our morning song.

Peace! give us peace! O let us rest,  
Both throbbing brain, and restless heart  
And eyes, from which the tear-drops start,  
Upon Thy loving Breast.

Thy peace like to a river, flow  
Around, above us, ever near,  
So shall we feel no care, no fear,  
Only Love's steadfast glow.

E. A. HILL.



## The Ways of Genius.

Who can account for ways of genius? We cull the following story from 'The Express.' Their correspondent dates from Brussels on July 23rd, and we also think the damages great, especially as deafness is often curable, and sometimes hearing returns with remarkable suddenness:—

Eugene Ysaye, the Belgian violinist, and his brother, Theo Ysaye, were each fined £2 at Antwerp to-day for assaulting a railway guard while travelling from Antwerp to Brussels. They were also ordered to pay the guard £320 damages. The guard stated that when he asked to see their tickets, they boxed his ears with such violence that he had since been deaf.

## Our Note Book.

Canon Lyttelton, the headmaster of Eton College, on July 27th, when distributing the prizes at the British Orphan Asylum, at Slough, said that what had given him the greatest satisfaction and pleasure in the proceedings was the music. It was truly a delight to find that that beautiful art, which he was convinced English people were best fitted to carry on if they only knew it, was being carried on with such admirable success in that school. A member of the Board of Education said to him, with perfect truth, that of all the subjects which people should think about, music was the one that was to be the grand subject of education in the twentieth century. It was not always that a member of the Board of Education took upon himself the rôle of prophet. Music would do great things in England in the future compared with the past. For 300 or 400 years we had neglected it; it was only within the last twenty years that it had come to be recognized, and in spite of the 300 or 400 years of neglect, there was a great advance, which must give the utmost encouragement to those who knew what the importance of music in education really was.

Mr. Hoyte, who for more than a generation has filled the post of organist and musical director at All Saints', Margaret Street, is retiring from active duty, remaining honorary organist. The fine organ which Hill built half a century ago for All Saints' is heard to advantage, the acoustic properties of the building being excellent. This instrument, when first fixed, was almost, if not quite, unique in respect of its being divided into two organs, one on either side of the chancel. Originally the connection between them was effected through levers running under the floor—an unwieldy arrangement which made the playing of the organ laborious. At St Paul's Cathedral, under Stainer's supervision, this system was superseded by a pneumatic connection. Now-a-days electric action has done away with these less facile expedients.

Mr. Mark Hambourg, the pianist, is meeting with much success in South Africa, whence he returns in September. Meanwhile, his brothers, Jan, the violinist, and Boris, the 'cellist, will make a tour of the principal holiday resorts of the mother country. They begin their tour of some twenty-five towns on August 11th. Mr. Ffrangcon-Davies will be the vocalist.

Miss Hilda Barnes has completed a most successful provincial tour, embracing no less

than twenty towns, amongst which was included the well-known Winter Gardens at Bournemouth. Everywhere she added to her prestige, and was engaged by Mr. Julian Clifford for two orchestral concerts at the Kursaal, Harrogate, to play two concertos, on July 30th and 31st.

Under the presidency of the Rev. H. G. Rosedale, D.D., St. Peter's, Bayswater, a fine Orchestral Society has been formed. Rehearsals will be held on Wednesday evenings. We expect much of this society under the able conductorship of Mr. R. P. Smith, to whom all communications should be addressed at No. 53, Pembridge-road, W.

The Gloucester Festival is upon us next month, and the Leeds follows hot of foot. We believe 'The Gloucester Journal' is doing a souvenir of the former, and Messrs. Waddington of the latter. Both are well worth having. 'The Gloucester Journal' also, it will be remembered, published 'The Annals of the Three Choirs.'



## Royal Academy of Music.

THE annual distribution of prizes to the students of the Royal Academy of Music was undertaken by the Duke of Connaught at Queen's Hall, on July 19th. A selection of music was performed by the students, which included an arrangement for violins, harps, and organ of the Gounod-Bach Meditation, the violin part of which was played with no great merit by Master de Groot. The rendering of Ries' 'Moto perpetuo' by thirty-five violins in unison, conducted by Mr. Hans Wessely, was more effective. In his address, the principal, Sir Alexander Mackenzie, gave some advice and opinions on the aims of students and on the trend of modern music. After warning the embryonic artist against the prevalent custom of endeavouring to curtail and shorten the necessary preparation for the pursuit of the art, and of hustling prematurely into professional life and work, he remarked on the baneful influence of the orchestral cacophony of young modern orchestral writers, who were trying, he said, to change a beautiful art into the irresponsible utterances of a pandemonium.



## A Woman Violin Maker.

Miss Grace Barstow, of San José, California, we believe, enjoys the distinction of being one of the few women violin-makers in the world.



## Biographical Realities.

### M. Messenger.

"When I told my friends, many years ago, that I was going to London, they were horrified. 'But they understand no music at all, those English,' cried my friends, 'They neither understand nor do they love it.'"

'I did not quite agree with the sweeping opinion. My wife is English, and we have been married for twelve years, so that before my connection with Covent Garden I knew something of London. Still I admit that I felt uneasy.

'Now that I am leaving—although for the proudest position which a French musician can hope to fill, that of director of the National Academy of Music—I cannot tell you how truly and deeply grieved I am.

'My sincere conviction is that there are few, if any, nations who are heartier and more genuine music-lovers than the English.

'I do not say that London has a larger number of musical experts than, say, Paris or Berlin; but I do say that Londoners love music more whole-heartedly than either Parisians or Berliners.

'There is no country in the world where people gather round the piano so naturally and so often as they do in London. I do not say that the songs and ballads sung in every household after dinner are invariably masterpieces of art; but they are loved, and they are played and sung, and that, after all, is the principal thing.

'Parisians do not go to the opera or to concerts nearly as much as Londoners. It is not merely a question of fashion, mind you—it is a question of genuine taste.

'The one thing that is wanted in France, is the chorus material. Unfortunately, the ladies of the chorus are not of the same quality as those we get in London.

'And there is no discipline in France, either in the theatre or anywhere else. Discipline is foreign to the French character.

'Frenchmen write better plays, I think, and they dish their dialogues up charmingly. The acting of the majority of the principals, too, is better in Paris than it is in London; but English management is far superior to anything that we do in Paris.

'Ah! when French theatres have learned to dish up their excellent fish with the excellent sauce of English production method, and to seat their patrons as comfortably as they are seated on your side of the Channel, it will be the theatre-goer's millennium.'"

—*Daily Express*.

## Exeter Hall.

### The Closing of a Famous Building.

EXETER HALL finally closed its doors on July 19th as the headquarters of the metropolis of evangelistic effort and missionary enterprise. 'Philadelphion'—hall of brotherly love—was written over its portals, and amply during the 76 years of its existence has the superscription been justified.

Many an eloquent and distinguished man has been associated with the hall. Wilberforce spoke there time and again, and Thomas Clarkson and Elihu Burritt, 'the learned blacksmith.' It was there, too, that the Prince Consort made his first public utterance in England, speaking in the large hall on the question of slavery. Guizot, D'Aubigny, Sir Robert Peel, and Lord Brougham have all spoken from its platform, while Mendelssohn produced there his 'Elijah' in 1847.

## Music and Drama in Canada.

THE second competition for the Earl Grey musical and dramatic trophies will take place in Ottawa during the week beginning February 24th, 1908. The competition is open to amateur musical and dramatic societies in Canada and Montreal, and the rules restricting professional assistance has been very carefully devised.

The principal qualities by which the dramatic competition will be judged are stated to be:—Originality of production, if written by an amateur; stage setting; excellence of the company in acting together as a unit; the promptness of entrances, exits, and the picking up of cues; grace or ease of carriage and manner; diction; dress and make-up. The musical productions will be judged by:—Attack, precision, accuracy, intonation (playing or singing in tune), quality of tone, technical proficiency, expression, interpretation and general effect.

Mr. C. Woolhouse has purchased the whole of the stock and properties of 'The London and Northern Music Publishing Company,' and we think our readers would appreciate the 'Thematic List of New and Popular Copyright Publications,' specially phrased and fingered for educational purposes; also a catalogue of music published by himself. A penny stamp for postage will ensure any music lover receiving a copy of both.



Donne, J. P.

Solo.

## Cut Leaves.

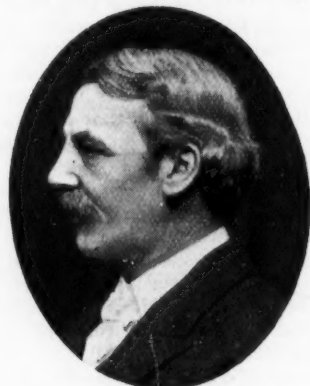
*Musicians' Wit, Humour and Anecdote*, by FREDERICK J. CROWEST, 1902. Illustrated by J. P. DONNE. The Walter Scott Publishing Co., Ltd., London and Newcastle-on-Tyne. Cloth, gilt top edges. Title, preface, pp. 423 and (16 Publishers' advertisements), 3/6 nett.

There are some books which require many years of patient labour to build up, and the compiler must not only have the acquisitive faculty, but he must then set to work to collect,

Donne  
J. P.

Duet.

arrange and oftentimes put into literary form anecdotes from all sources, finished and crude. In this work we have a collection under three names, and all good, well arranged, with numerous drawings by J. P. Donne. We give a portrait of the author and four of the many illustrations. 'What a surprise!' (page 401) and 'Not made in Germany' (page 313) are clever, and the latter is distinctly an educational hint, for at the present day we have as fine talent over here as can be found in any other country. Our composers do compare to advantage, when we are honest enough not to be lured by a foreign name. There is a good story of 'Oliver Cromwell,' and one of Quantz, in fact the book is crammed full of good things, and



Frederick J. Crowest.

we feel somewhat envious of the author, for it is a book we should much like to have produced; and still more, a book that we can constantly take up to wile away odd moments, returning refreshed once more to the battlefield of the moment.

'Minstrelsy' is the subject of the next, and ninth, volume in the Musical Story Series which Mr. Crowest is editing for the Walter Scott Publishing Company. The writer is Mr. Edmondstone Duncan, and the book is to be fully illustrated.

*Chats with Music Lovers (The Music Lovers' Library)*, by ANNIE W. PATTERSON, Mus. Doc., B.A., University of Ireland. Undated, but published 1907, pp. viii and 184. London: T. Werner Laurie, Clifford's Inn. Cloth, top edge gilt, 3/6 nett.

Miss Patterson has written a book containing much useful and good advice, but we

## Sale or Exchange.

*Trade advertisements are inserted in this column on the distinct understanding that they are marked 'Trade.' Charges to—*

*Our readers, 6d. for 24 words or less, and 1d. for every additional 3 words.*

*The Trade, 6d. for 12 words or less, and 1d. for every additional 2 words.*

*Address, The Sanctuary Press, No 11, Cursitor Street, E.C.*

Violin by Ferdinandus Gagliano, about 1740, £30. (Trade). Box A.

Pesaro violin by Sabatino, 1670, in original state, genuine and guaranteed. Price fifty guineas (or near offer). Box 25.

Violin of fine quality, labelled Joseph Guarnerius (possibly by a pupil of his, but might be genuine), £25. Box Y.

Splendid violoncello in finest state, with a beautiful tone, and the warranty of Mr. H. Petherick, stating it to be by Chiavellati. Price £60. Would suit the most fastidious. Box 36.

Grand violin, by W. H. Mayson, 1903; fine wood and varnish; great bargain.—65, Brook Street, Manchester.

## Professional Cards.

*We hope to make a special feature in our Advertisement Columns of Notices or Cards for Professionals, Masters, Teachers, etc.*

*Our rate is 6d. per  $\frac{1}{2}$  inch, single column, per issue.*

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## Answers

### to Correspondents.

*The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.*

B.D.F.—Packable 'cello, we believe is made by Messrs. Hill.

X.—Yes, silk ends to the strings improves the strings, and increase the life.

P. Sandown—German strings are often harsher than either Italian or English, we recommend the two latter.

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**NOTE.—'Bows for Stringed Instruments' will be continued in our Next Issue.**

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## SUBSCRIPTION FORM.

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(*Nottingham Guardian*)

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would like more on each subject. She has given us useful information in such palatable form that it only whetted our appetites and made us voracious-wise cry 'more!' For instance, 'How to be an organist,' 'How to conduct' might well make companion volumes, but still we would rather have what there is, helpfully and interestingly written as it is, than be without the volume. The frontispiece is 'Her Majesty the Queen,' in her robes as Doctor of Music.

*Notes on Conductors and Conducting; also the Organizing and Conducting of Amateur Orchestras*, by T. R. CROGER, F.R.G.S., F.Z.S., Fellow of the Philharmonic Society. Undated. Third edition, revised and enlarged, pp. 1-76. London: William Reeves, No. 83, Charing Cross Road, W.C. Paper covers 1/-.

The best little book we have seen on the subject, brought thoroughly up-to-date. Two diagrams illustrate the work, one on the arrangement of the orchestra under modern conditions and with our latest knowledge, and another on the beats of the baton. A very true remark will be found on page 59 with regard to double basses and their supply. Following are some remarks on the piccolo and Sir F. Bridge's dictum on it. The second flute player might also read, learn and inwardly digest. It speaks of the scarcity of viola and double bass players; this should appeal to many readers who might well remedy the defect. Why do we not hear more of viola soloists?

*Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music*, by W. B. WOOLHOUSE, F.R.A.S., F.I.A., etc., 1890. Charles Woolhouse, Wardour-street, W. Cloth, pp. 142, Catalogue of Music, pp. 22. Third edition. 3/- net.

An interesting and able treatise, estimating arithmetically the musical intervals by dividing the octave into 730 parts, and consequently allowing one to comprehend mentally, and deduct small intervals. Tables are given by which may be ascertained correctly



Trio.

the value of any interval. The position of the harmonic seventh is dealt with, and it is shown that this is too flat to represent the diatonic minor seventh, especially in certain relations, when its deficiency is as much as a quarter of a tone. Theories of various temperaments are treated so as to be useful to tuners. The book is divided into ten portions, under the headings:—Sound, Intervals, Temperament, Harmonics, Beats of Imperfect Concords, True Intonation, Intervals



Quartette—Finale.

Technically Considered, Scales, Chords, and Miscellaneous Additions, which last gives some information with regard to the violin, viola and violoncello, with the proportions and dimensions of the bow, giving its most suitable weights for the various instruments.



## Our Music Folio.

*Under this heading occasional reviews of Music will appear.*

Two new songs by S. Liddle, 'Now' and 'Farewell,' will, no doubt, meet with the attention they deserve. Liddle's compositions are not easy, but they are worth singing.

'Through Love to Light,' by Cuthbert Wynne, will appeal to all music lovers. The melody is bright and tuneful, and eminently suited to the inspiring words. The music to the line 'To morning that comes singing o'er the sea,' is peculiarly happy.

'If Thou be near,' another by Cuthbert Wynne, though attractive, does not appeal to us as the former does, perhaps because it is difficult for us to associate the old familiar words with a new setting.

'O Flower of all the World,' by Amy Woodforde-Finden, is a charming song, and we must not forget to mention three by Liza Lehmann, 'It was a Lover and his Lass,' 'Prince Charming' and 'As Bess one day.' This last, the prettiest, we think.

'Father of Light,' by that popular composer, Stephen Adams, is bright and vigorous, and will be a favourite with many.

The above are published by Boosey, 295, Regent Street, W., at 2/- nett each.

From another publisher (Leonard & Co., 311, Oxford Street, W.), comes a little work by Joseph Holbrooke for violin and piano, a 'Serenade Barcarolle,' No. 2 (op. 23, No. 5). It is graceful and sweet. There is a little double stopping, and though chiefly written in the lower positions (for the violin), for a few bars it reaches the 4th and 5th positions. Price 3/-.

The following are published by Novello & Co., Ltd. :—

'Berceuse,' by Joseph Holbrooke, for violin and piano (op. 12, No. 7), a restful *morceau* beginning *molto andante ed espressivo*, followed later by *poco cresc. ed agitato* in happy contrast, the violin later returning to a remin-

iscence of the first part, only an octave higher, and at the close high A in the 7th position is reached, otherwise this is a fairly easy piece. 2/- nett.

'A Northern Cradle Song,' for violin and piano, by Otto Manns, junr. (op. 11). A pretty 'song' for violin; we think it is sure to please. Easy, and with two telling passages for the G string. Price 1/6 nett. There are arrangements also for pianoforte solo, violin and pianoforte, viola and pianoforte and 'cello and pianoforte. 1/6 each.

'Elegie' (violin and piano), by H. Waldo Warner. A sweet, sad memory; requires good playing, occasionally goes into the 5th position, otherwise no difficulties. The piano sustains the violin with fine chords throughout. Price 1/6 nett.

'Canto Popolare' ('In Moonlight') is an arrangement for violoncello and pianoforte from the concert-overture 'In the South,' composed by Sir Edward Elgar. It is partly written in the bass and partly in the 'cello clef. That it is edited by W. H. Squire will commend it to 'cello players. Price 2/- nett.

'Tristesse,' for 'cello and piano, J. Hollman, is written alternately in the 'cello, treble and bass clefs. 2/- nett.

'Cantique d'Amour,' for 'cello and piano, by Theo. Wendt (op. 18, iii.), is lively and stirring. The three clefs are again used. The accompaniment is a full and pleasing one, with a good deal of syncopation. Price 1/6 nett.

'Reverie,' for violin and piano, we think will charm violin players. It is very pretty, and quite moderately easy. Composed by J. Christopher Marks. Price 2/- net.

We have here a lively 'Valse-Sérénade,' by Joseph Holbrooke (op. 12, No. 8), for violin and piano, *poco vivace*, with a charmingly effective and chromatic accompaniment. For the violin it is easy and trippingly melodious. 2/- nett.

'A la Campagne,' for violin and piano, by W. H. Reed, is graceful and charming for both instruments. It is moderately difficult for the violin. Price 2/- net.

'Allegretto,' for violin and piano, by W. Wolstenholme (originally composed for viola and pianoforte). Dainty, yet full of 'go.' It is chiefly in 1st and 3rd positions, the 6th position is reached once. Price 1/6 nett.

'Eastern Dance,' by S. Coleridge-Taylor, for violin and pianoforte, from the music to 'Nero.' Very effective, but difficult for the violin. Price 2/- net.

Here is another effective 'Dance,' No. III, from a set of 'Six Highland Dances,' for violin and piano, by John B. McEwen. Difficult for violin. Price 2/- net.

'Scherzo,' for violin and piano, by H. Waldo Warner. A good concert piece; difficult for violin. Price 2/- net.

'Romanza,' for violoncello and pianoforte, by W. Wolstenholme. Not altogether easy, though written *andante espressivo*. The 'cello clef is used throughout, excepting two bars which are in the treble clef; and the 'cellist must be familiar with the higher positions. Price 1/6 net.

'Andante,' for violoncello and pianoforte, by Joseph Hollman. Artistic and charming; difficult for the 'cello. This 'Andante' is No. 4 from 'Six Morceaux pour le Violoncelle, avec Accompagnement de Piano, par J. Hollman.' Each 2/- net.

'Marius Faliero,' by Joseph Holbrooke, is a fine piece of work (for baritone or bass voice and orchestra). Pianoforte accompaniment (arranged by the composer) is difficult [I should say very difficult, as well as the voice part].

'Thro' Groves Sequestered,' part-song for S.S.A.T.B., also composed by Joseph Holbrooke, is very pretty, and well worth singing.

'Cavatine,' for violin and piano, is No. I out of a set of 'Six Lyric Pieces for Violin and Pianoforte,' composed by Hans Sitt, op. 96. This 'Cavatine' is very pleasing. It is intended to be played in the 1st, 3rd and 5th positions, when beautiful effects may be obtained; though, if a beginner chose, it could all be played in the 1st position; still, this would be to destroy the lovely effects. Each of these 'Lyric Pieces' is 1/6 net.

'Gondoliera,' for violin and piano, is No. II of the 'Six Lyric Pieces,' by Hans Sitt, before named. Bright, easy and pleasing; written in 1st and 3rd positions. Perhaps we might mention again for the sake of the beginner that (under this circumstance) it might be taken all in the 1st position.

Published by Price & Reynolds, No. 41, Berners Street, W.—

'Meadow Flowers,' by Felix Burns. A new Barn Dance, or Schottische, very attractively written, with an air that should make it a success this season. 4/-.

'Die Winterrösen' (The Winter Roses), by Franz Kristemann, a charming waltz with a sweetness of melody that should appeal to all waltz lovers. 2/- nett.

'Sérénade,' for the piano, by Jules Séverac. An easy piece, quite suitable for juniors. 3/-.

'Chanson d'un Alouette,' by Henri Dubois. A pleasing valse, to be played in fairly slow time, and to the dance lover one that makes for beauty of movement rather than romping. 4s.

'Al Fresco,' a new set of Lancers, by Tom Gags, containing selections from eleven popular airs, such as 'When the hills are white with heather,' and 'Mr. Gollywog, good night!' This, we think, will be popular. 1/- net.

'On Beautiful Lake Lucerne,' a new popular song, written in waltz time, about the love of a Swiss maiden and an Englishman, which ends with 'As her heart beats with joy again, And the world seemed to ring with the old refrain.' 6d. net.

Published by Charles Woolhouse, 174, Wardour-street, W.—

Here we have a very taking little 'Romance' for either violin or 'cello, with pianoforte accompaniment, by Mauritz G. Speelman. Very easy for violin or 'cello. Price 3/-.

'A Method for the Violin,' by J. Jacques Haakman (op. 17), price 2/- net, is full of aids, examples and short exercises of all that the violinist should know from the beginning. With the 3rd part of the 'Method' longer and more elaborate scales, exercises and studies than are here given are very wisely recommended to be taken, the names of the composers being: Schradieck, K. Henkel, Kreutzer, Rode, Fiorillo, Gavinié and Paganini. We think this 'Method' will prove a friend to the violinist all the way through, first by giving him the knowledge that he wants, and secondly by being a valuable book of reference as he advances. The book is very clearly printed, and we think the price most moderate. The only thing we regret is the need for 'Errata,' placed in a slip under the Preface; but the four times errors occur can be soon corrected by the student beforehand if he will glance at the slip and alter on the page accordingly.

'I Love Thee,' by Noel Johnson, with obligato for 'cello and violin, price 2/- nett, is a fine song. It is always a pleasure to meet with a new song by this composer.

For the two songs with violin obligato ('I dreamt last night that you were dead' and 'A Gift from Paradise'), by Alfred Phillips, price 2/- nett, we have only praise; both being of decided merit.

The 'Slumber Song,' by W. F. Amies, price 4/-, and a 'Voice from Heaven,' by Henry Morley, price 2/- nett (both with parts for 'cello and violin), are very musical, and Eugene Wagner's 'Resignation,' arranged by Alex. S. Beaumont (also with violin obligato), is a fine song. Price 3/-.

'Romance,' for violin or violoncello, with pianoforte accompaniment by Mauritz G. Speelman, is sure to please, and is within easy scope for either instrument. The violin and 'cello parts are separately printed to suit the wish of the player. 'Lullaby,' for violin or violoncello, with pianoforte accompaniment—also by Mauritz G. Speelman, is sweet, but needs careful playing to bring out the effects, otherwise it is easy for the violin. The same applies for the 'cello, with the warning that the 'cello or tenor clef occurs here and there. We think the 'Lullaby' very suited to this last instrument; and again must mention there is the advantage of possessing the violin and 'cello parts printed separately with the one pianoforte accompaniment. The 'Romance' is published at 3/-; and the 'Lullaby' at 4/-.

Published by Larway, Wells Street, Oxford Street, W.—

'No. 4. Rhapsodie Etudes—La Fantastique,' by Joseph Holbrooke, though certainly difficult, amply repays the careful student, and is not at all beyond the powers of a good amateur. It is quick and lively, without being commonplace; a piece that no musician is likely to tire of.

From Messrs. Breitkopf & Härtel we have received the following:—

'Sonate in Fis moll' (F sharp minor), for violin and piano, op. 42, No. 2, by Felix Weingartner. It is brilliant and difficult. The movements are: i, *Allegro vivace*; ii, *Allegretto*; iii, *Allegro moderato*. (This Sonata is No. 2,215 on the publisher's list).

'Sonate in D dur' (D major), for violin and piano, op. 42, No. 1, by Felix Weingartner. It commences with an *Overtura, Allegro con brio* followed by an interesting *Arioso antico, Adagio*; and a bright, graceful *Rondo, Allegretto grazioso*. (Difficult). No. 2,214 on publisher's list.

'Valse Triste,' for violin and piano, from the 'Musik zu Arvid Järnefelt's Drama 'Kuolema,' by Jean Sibelius, op. 44. No. 2,283 on publisher's list.

'Nocturne,' for violin and piano, by Hans Sitt, is decidedly interesting. The parts for the two instruments are procurable separately.

The 'Nocturne' must be classed as difficult for the violin.

'Idyl,' for violin solo, with pianoforte accompaniment, by O. Floersheim, is most attractive and pretty, the syncopated accompaniment adding to its charm. It is moderately difficult for violin, and is in the 1st, 3rd and 5th positions. Price 1/4 net.

'Elegy,' for violin solo, with pianoforte accompaniment, by Jenő Hubay, requires good and sustained playing on the part of the violinist. It is a fine *Lament*, chromatically treated; the high positions are also used. Must be classed as difficult. Price 1/4 net.

Published by Weekes & Co.—

Three little songs (No. 1, 'To Electra'; No. 2, from the Welsh; No. 3, 'The Weeping Cherry'), by Grace Miller, are very fascinating and not difficult. The first one particularly is very tuneful.

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'An Apple Song,' words and music transcribed by G. C. Bowden. This is a charming reminiscence of a song heard in an old-world orchard in Surrey, and we thank the 'Transcriber' for handing on the pleasure received. The voice compass is easy, and there are no difficulties in the accompaniment. Price 2/- nett.

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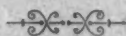




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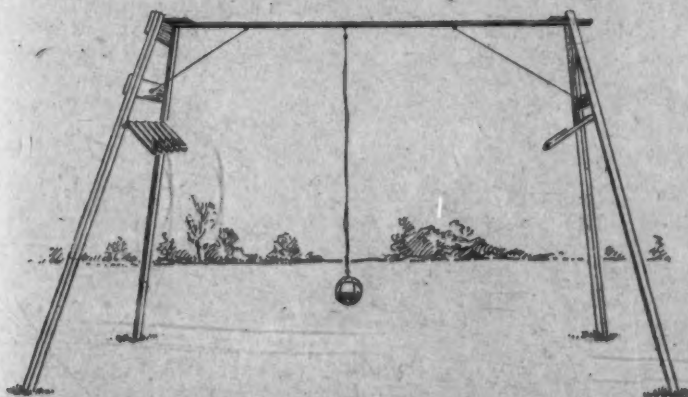
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